

English Literature

General Certificate of Secondary Education **2445/01**

Unit 1: Drama Pre -1914

Mark Scheme for June 2010

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

Your mark scheme consists of the following:

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INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
4	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
8	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS: Unit 1 (Foundation Tier)**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
 - **Highest Mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
 - **Lowest Mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 3 Be prepared to use the full range of marks. Do not reserve (eg) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (ie above) the range targeted by this paper.** See B2 below.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **21**.
 - This represents performance **at the top of Band 4**.
 - An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21. However, **the maximum mark that may be recorded for the paper is 21**.
 - This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.
- 3 There is NO Assessment of Written Communication on this paper.

1901 English Literature – Generic Band Descriptors
Unit 2445/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	18 17 16	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> • show very little awareness • make very limited comment • fails to meet the criteria for the task and shows scant knowledge of the text

1901 English Literature – Empathic Band Descriptors

Unit 2445/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • show sustained understanding of the character and text • create a recognisable "voice" for the character and occasion
4	21 20 19	<ul style="list-style-type: none"> • show overall understanding of the character and text • create a "voice" which is reasonably appropriate to the character and occasion
5	18 17 16	<ul style="list-style-type: none"> • show some understanding of the character at this point • begin to express the character's thoughts, feelings and ideas in an appropriate way
6	15 14 13	<ul style="list-style-type: none"> • show a little understanding of the character • make reference to thoughts, feelings or ideas
7	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points about the character • refer occasionally to thoughts, feelings or ideas
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness of the character
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> • show very little awareness of the character • fails to meet the criteria for the task and shows scant knowledge of the text

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (21 marks)	Act 3, Scene 2: <i>Enter DON JOHN. DON JOHN: My lord and brother, God save you. to DON JOHN: ...seen the sequel.</i> What makes this such a dramatic moment in the play? You should consider: <ul style="list-style-type: none"> • what Don John says to Claudio • the reactions of Claudio and Don Pedro • the way the tension builds.

NOTES ON THE TASK:

It is to be hoped that most answers will show some awareness of the importance of this scene before the powerful forces of reputation and honour are ranged against Hero's innocence. Differentiation is likely to emerge from the extent to which answers maintain their focus on the dramatic nature of the extract in context. Answers which look closely at some of the ways in which the feelings and attitudes expressed here are dramatic should be well rewarded. For example: the villainy of Don John and the readiness of Don Pedro and 'the right noble' Claudio to become instantly cruel and savage in their condemnation of a perceived slight, without evidence.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (21 marks)	You might feel differently about Benedick at different points in the play. Show why by exploring TWO different moments in the play. Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is very open and differentiation is likely to spring from the extent to which answers can select two distinct moments and move beyond a narrative account to shape an argued personal response to Benedick on each occasion. It is to be hoped that most answers will be able to shape a case for an enthusiastic response to Benedick as a life-giving and witty character who is both loyal and honourable to his friends, but sufficiently independent-minded in matters of the heart and head. However, in contrast to this, attention to his vulnerability, self-delusion, even his crippling pride may also figure but it is important to be receptive to a range of responses and textual evidence. The best answers are likely to avoid over-simplification and to suggest some awareness of the varied nature of the characterisation.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (21 marks)	<p>You are Benedick, just after Don Pedro and Claudio have teased you for your lovesick appearance (Act Three, Scene Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Don Pedro's and Claudio's words and actions • your relationship with Beatrice • the future. <p>Write your thoughts.</p>

NOTES ON THE TASK:	
<p>At this point in the play, Benedick is clearly suffering the effects of love. He has resolved to put his pride to one side, look more optimistically on the institution of marriage and 'be horribly in love with her'. The gulling by Don Pedro and Claudio has worked: Benedick is not only arrayed in outlandish clothes, perfumed and coiffured, but is displaying the traditional symptoms of lovesickness - melancholy and being at a loss for words. There is a wide range of possible reflections at this moment in the play and this should be respected. Awkwardness and self-justification are likely to be the dominant notes, alongside a more celebratory tone!</p> <p>Differentiation is likely to emerge in the extent to which answers can convey his fear of ridicule at this point, without losing the sense that he is plainly delighted with Beatrice's apparent affection for him. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Benedick's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.</p>	

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (21 marks)	<p>Act 3, Scene 2: JULIET:Come gentle night,...to NURSE:...such a gorgeous palace!</p> <p>What do you think makes this such a dramatic moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Juliet's changing feelings • the Nurse's behaviour • the way the tension builds.

NOTES ON THE TASK:	
<p>This is an extract full of drama and tension. Attention to the bullets may help answers to consider the impact of Juliet's soliloquy and her meeting with the Nurse here, the Nurse's and Juliet's different attitudes, the revelation of the disastrous news that Romeo is banished, the despair of the Nurse... Answers which make references to the context of the extract should be highly rewarded. For example, the secret marriage of Romeo and Juliet and the involvement of the Nurse, the feud between the Capulets and the Montagues, hideously exacerbated by Romeo's actions, all serve as a backdrop to what is an increasingly hopeless situation for the young newly-weds.</p>	

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (21 marks)	What makes Mercutio such a memorable character in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Mercutio is a lively, irreverent, bawdy figure in the lives of the citizens of Verona. He lives life to the full and provokes Romeo on to more daring and dangerous escapades. He serves as a foil to the melancholy of a lovesick Romeo and the peacemaker Benvolio at the beginning of the play. It is Mercutio's wild abandon that leads Romeo to the Capulets' party and the subsequent tragic drama. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of his character, and shape an argued and evaluative personal response based on textual detail. The best answers may be able to see beyond the wild stance he takes in the earlier scenes of the play to the senseless and unswerving loyalty he has for the Montagues. Answers may be able to see the significance (for the play as a whole) of his character and what it represents: a reckless figure whose devil-may-care attitude in the troubled and dysfunctional world of Verona tragically leads to his death.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (21 marks)	You are Lord Capulet. You and your wife have just had the angry confrontation with Juliet about her refusal to marry Paris (Act Three, Scene Five). You might be thinking about: <ul style="list-style-type: none"> • Juliet's behaviour • what you said to her • the future. Write your thoughts.

NOTES ON THE TASK:

Just before this point in the play Lord Capulet has arranged the wedding day with Paris and organised his wife to prepare his daughter for her nuptials. Conscious of the negative publicity such a wedding would have, so soon after the death of Tybalt, Lord Capulet shrewdly proposes few guests and, in recognition of the swiftness with which the ceremony is to take place, sets the day as Thursday. Content with his arrangements, Juliet's apparent misery over the death of Tybalt, followed by her refusal to wed confounds Lord Capulet. However, his disbelief rapidly escalates to anger and his harsh, self-pitying, cruel attack on Juliet is sustained and unrelenting. Rage and utter self-belief are likely to be the dominant notes in strong answers. Lord Capulet did not consider the possibility of a refusal at this point, so sure is he of his daughter's obedience and compliance. Differentiation is likely to emerge in the extent to which answers can convey his fury and the insensitivity of his approach. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Lord Capulet's character, as well as a developing sense of his voice. The bullets are offered as suggestions only.

Text:	WILDE: <i>An Ideal Husband</i>
Question 7: (21 marks)	<p>Second Act: LADY CHILTERN <i>stands like someone in a dreadful dream... to Her sobs are like the sobs of a child.</i></p> <p>What do you think makes this such a moving moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the impact of what Mrs Cheveley has said • the feelings of the Chilterns for each other now • their powerful words and actions.

NOTES ON THE TASK:

This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that the first bullet and the reference to Mrs Cheveley's revelation will nudge most answers into an appreciation of the dramatic context: the impact of the revelation on Lady Chiltern and on her feelings for her husband is so immediate and so devastating that she recoils from physical contact, reproaches him bitterly and speaks of their relationship in the past tense. Differentiation is likely to emerge from the extent to which answers can not only show awareness of this context and of the rapidity with which disillusion sets in for Lady Chiltern, but also grapple with the complexity of Lord Chiltern's feelings as well: his final speech, in which he reproaches Lady Chiltern for idealizing him and condemning him to a life of shame and dishonour, leaves her "Pale with anguish, bewildered, helpless" and sobbing like a "child" at the end of the Act. Any specific attention to the intensity of the language with which the Chilterns reproach each other ("...soiled me for ever...horrible painted mask...common thief...monstrous pedestals...you ruined my life...") and to the effect of their desperate movements and actions ("rushing... thrusting...rushes... sways... flings... buries... sobs ..."), should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 8: (21 marks)	<p>What do you think are the main differences between the characters of Lord Goring and Sir Robert Chiltern, and what makes these differences so fascinating?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

The contrasts between these two chalk-and-cheese friends are at the very heart of the play. On the surface, it appears that Lord Goring's wealth gives him the freedom to live an idle and trivial life devoted to fashion, conversation and social gatherings; whereas Sir Robert has not always enjoyed the same luxuries and has pursued a political career with such single-minded ambition that he is widely admired for his brilliance and is offered a seat in the Cabinet by the age of forty. "Fascinating" is a broad term and it is important to be receptive to a range of possible responses so long as they are grounded in the text. Differentiation is likely to emerge from the extent to which answers can maintain a comparative approach to the two characters and demonstrate that all is not as it seems. Strong answers are likely to draw heavily on the revealing conversation between the two men at the start of the Second Act, and to focus on the lessons Sir Robert must learn from Lord Goring about central issues like honesty, integrity, idealised love, ends justifying means, guilty secrets... Any attention to the ironically misguided perceptions of the two men (especially in the pronouncements of Lord Caversham), should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (21 marks)	<p>You are Lord Caversham on your way to visit your son, Lord Goring (at the start of the Third Act).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your son and the life he leads • the differences between your son and Sir Robert Chiltern • what you are planning to say to your son. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Lord Caversham is a minor character perhaps but it is to be hoped that he creates a strong enough impression for most answers to register the attitudes of this crusty old buffer and to tune into his baffled commentary on the ways of the young, and especially those of his errant son. He feels that his son lives a purposeless life entirely devoted to the pursuit of pleasure and that, at thirty-four years old, it is Lord Goring's duty to forego pleasure and to get married. The purpose of his visit is to order his son to marry, in fact. He has already demonstrated that he is susceptible to the charms of Mabel Chiltern and will later urge his son to propose to her. He admires Sir Robert's ambition, energy and political achievements, and suggests to his son (with unconscious irony) that he should take Sir Robert as his "model". He appears to be the only character in the play who is impervious to his son's wit and charm. The strongest answers are likely to engage with the conversation with his son near the start of the Third Act and to suggest a secure grasp of appropriate detail, of his grumpy humour and of his character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (21 marks)	<p>Act One: <i>PETRA</i>. <i>What can that be... to...the open letter in his hand.</i></p> <p>What makes this a fascinating moment to return to when you know what happens later in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Petra's strong views on teaching • the reactions of the other characters • the hints of problems to come.

NOTES ON THE TASK:

It is to be hoped that most answers will show some awareness of this as an apparently cheerful and chattily amicable gathering of the Stockmann family and friends in Act One before all the powerful forces of self-interest are ranged against Dr. Stockmann and his desire to tell the truth. "Fascinating" is a broad term and it is important to be receptive to a range of possible responses so long as they are grounded in the text, but differentiation is likely to emerge from the extent to which answers maintain their focus on the effect of the extract in the context of what happens later in the play. It is to be hoped that the first bullet will nudge answers into a consideration of Petra's own idealistic desire to tell the truth, apparently supported here by the gentlemen of the press, but destined ultimately to get her the sack in the final Act. Answers which suggest awareness of some of the ironic reversals to come (Dr. Stockmann is eagerly awaiting the report which will lead to such disastrously unexpected consequences, Hovstad and Billing are to betray their generous hosts, Petra's "dangerous ideas" are to be used against her, the English story will lead to another highly-charged discussion of the truth and the falling-out with Hovstad, Horster's generous offer will become the Stockmanns' only option at the end of the play...) and of the dramatic contrast between the mood here and the mood later in the play, should be highly rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (21 marks)	What is there about the character of the Mayor which makes you feel that he is the real 'enemy of the people'? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The Mayor strives to conceal from his community the fact that the Baths are poisoning them and their visitors. He is so calculating, suspicious, mean-spirited and self-serving, that he is incapable of believing that his brother is taking a stand based on principle rather than self-interest and that the truth matters. In the final Act, with his brother at his lowest ebb, the shamelessly manipulative Mayor seizes the moment to tempt him with the prospect of reinstatement after a decent interval, if he is prepared to lie about the Baths. Differentiation is likely to emerge from the extent to which answers can maintain the focus on the Mayor as the cynical politician, jealously guarding his reputation and his selfish interests at the expense of the truth and of the health of the people who elected him, and can select appropriate support, particularly from the dramatic confrontations with his brother in Acts Two, Three and Five. An awareness of the nature of the telling contrasts between the Mayor and his brother, and of the irony that it is his brother who is actually called 'an enemy of the people', should be highly rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (21 marks)	You are Dr. Stockmann. You are on your way home after you have been called 'an enemy of the people' at the public meeting (at the end of Act Four). You might be thinking about: <ul style="list-style-type: none"> • what you have said at the meeting • the way you have been treated • the future. Write your thoughts.

NOTES ON THE TASK:

The public meeting has proved to be a frustrating and ill-tempered affair for Dr. Stockmann. In place of the public celebration of his service to the community which he once anticipated, he has discovered all the forces of self-interest and ignorance ranged against him, and is outraged to have been branded an 'enemy of the people'. He may be outraged and flabbergasted at the treatment he has received but he clings to his principles, remains defiant and is unlikely to regret telling the compact majority a few home truths and the unmoderated language he has employed. There may be some pride in the loyal support shown to him by his family and Captain Horster, but there will be nothing but scorn for his brother, for Aslaksen and for the rest of his ungrateful community. Successful answers are likely to be firmly grounded in the details of the public meeting and in his mood at the start of Act Five. Far from being cowed or disheartened, Stockmann is probably already planning to establish a life in the New World which can be based on freedom and truth. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Stockmann's character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

14 – 19 Qualifications (General)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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Head office
Telephone: 01223 552552
Facsimile: 01223 552553